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ABSTRACT

The material in this teacher's guide for a high school elective course may be used in a variety of curriculum designs--from a mini elective to a full year course. The rationale section explains that folksinging can be a valuable activity in the classroom by: 1) presenting a mirror for the student's personality and by being a useful tool for individual development; 2) allowing students to "act out" their impressions in song and thus allowing them to gain important insights and an empathy with people and situations that might never be gained through direct experience; 3) making it possible for students to transverse history, feel the pain of social injustice, lessen inhibitions, fulfill emotional needs, test creative talent, be given an outlet to their idealistic energy, and find infinite pleasure in performing good music. Sections included in the guide are: Introduction: Philosophy and Rationale, Instructional Guidelines, Comments Concerning Equipment (folk instruments), and, A Representative Sampling of Multimedia Resource Materials (which includes books and periodicals, films, records, filmstrips and record sets, and record collections). Another document in this series is Teaching Guitar (SO 005 614). (Author/OPH)

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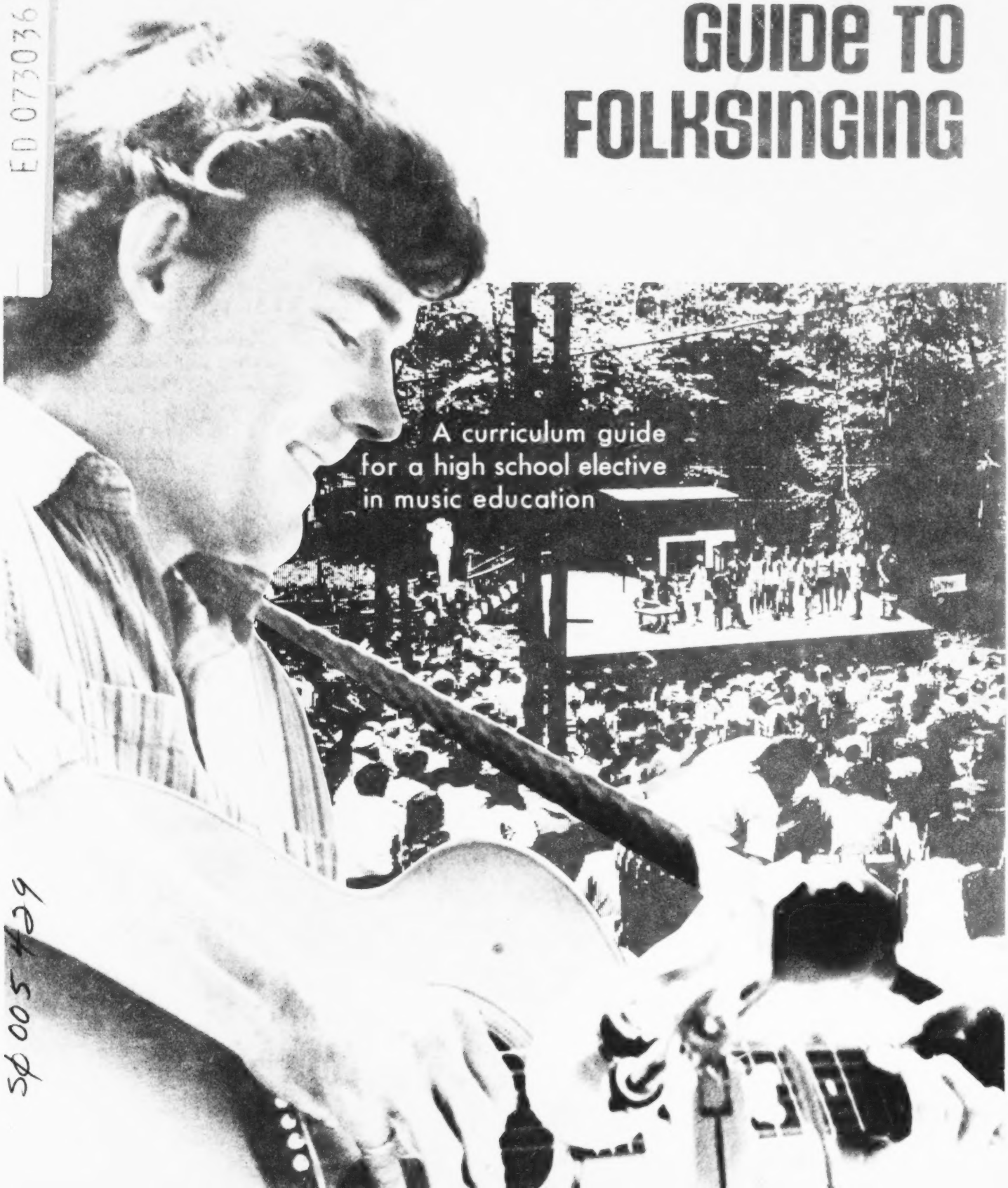
A Teacher's Guide to Folksinging



A curriculum guide
for a high school elective
in music education

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Folk music should be approached with a healthy respect not only for its greatness and unlimited contrast, but also for the qualities that have enabled it to survive through centuries of unwritten oral transmission. The excellent lyric of the folk song is second to none, and its exquisite melodies are unsurpassed. Today, as throughout history, it is a superb barometer of social change and a powerful, but peaceful weapon for human progress.

Folksinging can be a valuable activity in many ways. It presents a mirror for one's personality and is a useful tool for individual development. The student who " acts out " his impressions in song may gain important insights and an empathy with people and situations he might never gain through direct experience. In addition, he may traverse history, feel the pain of social injustice, lessen his inhibitions, fulfill his emotional needs, test his creative talent, give an outlet to his idealistic energy, or find infinite pleasure in performing good music.

Participation in folk music is relaxing, almost effortless. Its steps are simple and logical. With the learning of a single chord, one may sing a song. With the learning of two or three, one may sing many beautiful songs. A single song begets another until, as with coins or stamps, one soon becomes a collector, a connoisseur, and — ultimately, perhaps — an " authority " on the subject.

Folksinging is a gregarious art, which stimulates warm, sincere relationships. The bonds which develop here may counterbalance the tensions that grow from our often poor communication with other cultures. Those who gather and sing will find an understanding that goes far beyond the limits of folk music. The teacher who can foster this successfully will play an important role in the future solidarity of the integrated community.

Bob Beers

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A Teacher's Guide to Folksinging

A curriculum guide for a high school
elective in music education

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Secondary Curriculum Development
Albany, New York 12224

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FOREWORD

A Teacher's Guide to Folksinging is the second in a series of publications designed to stimulate the development of relevant programs in music education for high school students who are not majoring in music. The series also includes *Teaching Guitar, Music in Modern American Society* (Contemporary Music), and *Music and the Electronic Medium.*

Intended for local adaptation, the material on the following pages can be used in a variety of curriculum designs. For example, folksinging might be offered as:

- A mini-elective in which the students meet every day for a period of 8–10 weeks;
- A full semester study, with two or three sessions per week;
- One of several segments in a year-long exposure to differing types of music; or in expanded form,
- A full year course.

Successful participation should be credited according to the guidelines established in *Music in the High School,* the State Education Department's syllabus for music in grades 9–12.

A Teacher's Guide to Folksinging was initiated and supervised by A. Theodore Tellstrom, Chief of the Bureau of Music Education. The manuscript was written by Bob Beers, internationally known folksinger and former public school music teacher; prepared for publication in the Bureau of Secondary Curriculum Development; reviewed by the entire staff of the Bureau of Music Education; and distributed in tentative form to selected school systems throughout the State. After a year's tryout, the material was revised by Marjorie L. Egan, music instructor at the Sidway School in Grand Island, New York, according to the suggestions of the teachers who actually used it. Eugene J. Cunningham, associate in music education, and Rita A. Sator, associate in secondary curriculum, were responsible for the project in all stages of development. The pictures in this publication were supplied by Evelyne Beers and reproduced with permission from photographers Tom Cherones, Dick Levine, and Ann Meuer.

GORDON E. VAN HOOFT
Director, Division of
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INTRODUCTION: PHILOSOPHY AND RATIONALE

Folksinging is a traditional, oral art. The word "folk" means people; and where people are, traditions develop. The commonfolk of a country or region often transmitted their traditions through song and story, and these became an important part of their characteristic culture. Today, as in earlier times, folksinging provides a means of entertainment, an opportunity for comment on conditions and events of local and/or national significance, a medium for the expression of personal thoughts or feelings, and a source of inspiration. A folk song is therefore a kind of "musical folkway" which reflects not only the values and mores of specific groups, but also the various social, political, economic, religious, and psychological aspects of *the human condition* — and, of course, the particular singer's point of view.

Recent years have seen a resurgence of interest in folk art and folk music. Folksingers appear frequently as guest performers, and programs which feature folksinging often have prime time on radio and television. The activity is firmly established on high school and college campuses; as a curriculum offering in even the most scholarly academic institutions; in private homes, clubs, and places of public entertainment; and as an integral part of religious services. To young and old alike, it seems to offer:

- Something genuine and *real,* in an increasingly artificial, unreal, almost *sur*realistic world;
- Simplicity, in times of complexity;
- Roots, in times of mobility;
- Pride of heritage, in times of challenge;
- An opportunity for individual expression, in times of mass labeling; and
- A means of communication and shared understanding, in times of isolation and segregation.

But folksinging is deserving of respect as an art form alone — for its limitless variety of expression, for its ability to involve and inspire, and for those qualities which have enabled its early songs and ballads to survive centuries of unwritten, unrecorded transmission.

The varied talents and approaches of such folksong artists as Joan Baez, Harry Belafonte, Theodore Bikel, Big Bill Broonzy, Bob Dylan, Ron Eliran, Woody Guthrie, Lightnin' Hopkins, Leadbelly, Ewan MacColl, Miriam Makeba, Odetta, Bernice Reagon, Jean Ritchie, Pete Seeger, and Josh White have broadened the conventional parameters of folk music to include traditional ballads, western ballads, mountain and bluegrass songs, sea chanteys and similar occupational work songs, spirituals, ethnic songs, folk blues and black music, protest songs, and folk rock. Since the International Folk Music Council apparently defines the traditional folk song as "music that has been submitted to the process of oral transmission: . . . the product of evolution . . . dependent upon the circumstances of continuity, variation, and selection,"[1] all of these are legitimate inclusions *so long as:*

- They originate and are transmitted *orally;*
- They are open to improvisation with respect to both lyrics and melody; and
- They belong to a "folk," or group of people.

Thus, authentic folk songs can and *should* be distinguished from art songs, popular songs, and country and western songs which:

- Are the works of known composers,
- Are composed and circulated in written form (usually copyrighted), and
- Exist in one version only.

Over 40,000 pieces of recorded American folk music seem to fulfill the standards suggested by the IFMC definition; and these have been considered so fundamental to the history of a people that they have been preserved in The Archive of American Folk Song in the United States Library of Congress. Some of them form the basis for such musical classics as Anton Dvorák's *Symphony in e minor, Op. 95, "From the New World"* (1893), George Gershwin's *Porgy and Bess* (1935), Kurt Weill's *Down in the Valley* (1948), and Aaron Copland's *Appalachian Spring* (1944) and *The Tender Land* (1954). (A catalog of American folk songs issued by the Library of Congress and a list of other

[1] Maud Karpeles, Preface to C. J. Sharp's *English Folksong: Some Conclusions.* 4th rev. ed. (Belmont, Calif.: Wadsworth Publishing Company, 1965).

works which combine folk music and formal composition have been included in the resource listing on the last pages of this publication.)

But folk music is a *living* art which increases in value as it is adopted and *adapted* by people who make it their own, rather than simply rendering it as is. Folksinging is a projection of self, an experience in living. Whether one sings a song already in existence or creates a song of his own, the process is uniquely personal; and for this reason, the impact of a folk song may change considerably from singer to singer, depending upon how he presents or performs the material, who he is, and what he represents.

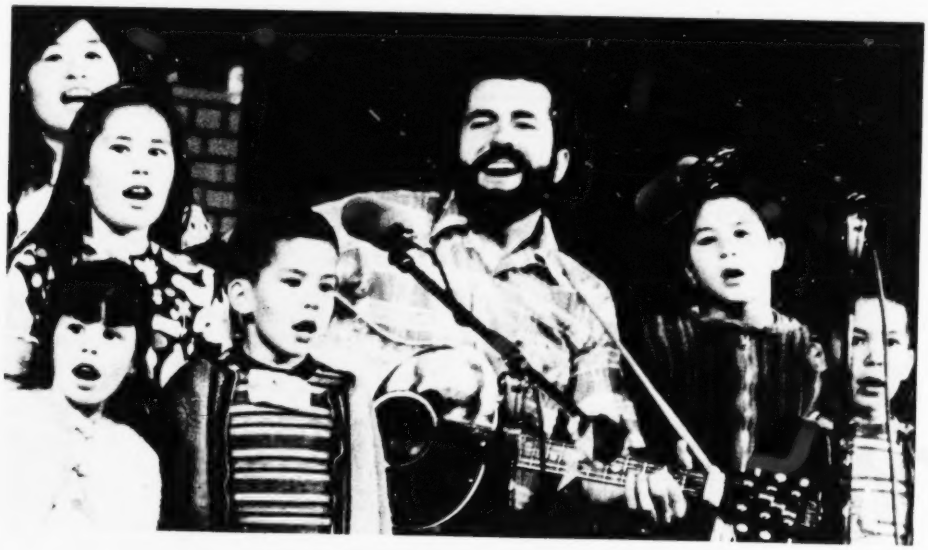
Each performer chooses his own mode of expression. For example, if his aim is like that ascribed to Odetta, "to make a song come alive, even to evoke a person, in which the singer and listener see (or hear) more sharply the human condition,"[2] the performer must first understand the full meaning of the words and then use his whole being as an instrument through which the song becomes a personal experience. If he chooses a ballad, he must first absorb the story — with all of its implications — and then deliberately involve his listeners with his delivery, tone quality, phrasing, inflection, and timing. A folksinger may choose to sing "flat out" or with an apparent lack of expression or vibrato, allowing the emotion of the text to deliver the message, or he may choose to use vocal inflections that might seem to fit the particular character of the song. In either case, however, he should always remain within the bounds of that which is natural and comfortable to him.

What conclusions can be drawn from the preceding material?

- First of all, we conclude that folk music is a legitimate art form, an integral part of our human heritage, and therefore vital to the educational experience of *every* student.
- Secondly, we conclude that folksinging is an enjoyable activity through which students can:
  - Improve their self-image;
  - Relate to one another;
  - Empathize with and come to understand people who live in situations which are different from theirs;
  - Identify proudly with their ethnic, regional, or national heritage;
  - Broaden their human perspectives;
  - Come to love and appreciate the beauty, the variety, and the infinite capacity for expression of music, poetry, and language;
  - Fulfill their creative and emotional needs; and
  - Experience the enjoyment of singing — and creating — folk songs.
- Thirdly, we conclude that folksinging should be as nonstructured an experience in the school as it is outside — an experience characterized by students listening to folk songs, singing, performing, and then, with the teacher's understanding help, finding answers to questions that may arise.

It is on the basis of these conclusions that the suggestions and resources on the following pages have been offered.

[2] Ray M. Lawless, *Folksingers and Folksongs in America.* rev. ed. (New York: Duell, Sloan and Pearce, 1965), p. 690.



INSTRUCTIONAL GUIDELINES

THE ROLE OF THE TEACHER

Folksinging is neither *taught* nor *learned* in the way that most aspects of music are taught or learned. Specific instruction in history, literature, theory, form, notation, etc., has no part in the process and can actually be detrimental to it; for a folk art is a natural development.

The student in a folksinging class needs:

- Exposure to folk music;
- Opportunities to sing, modify, and create folk songs;
- Meaningful companionship and a suitable environment for the experience;
- Tools and resources appropriate for his interests at his particular stage of development;
- Help and encouragement in learning the fundamentals and requirements of instrumental and/or vocal technique in the folk idiom, as he exhibits a desire for them; and
- A resource center for such information as the words, melodies, origins, meanings, etc., of particular songs or the answers to questions that arise as he becomes increasingly involved with folksong activities.

He may also need an opportunity to perform.

The teacher's role in a folksinging experience is therefore quite different from his role in a traditional music class. He is no longer an *instructor;* he is a *catalyst,* a *leader-participant* in a process of musical self-expression. His function is to provide the above-mentioned exposure and opportunity, environment and companionship, help and encouragement, and tools and resources. Hopefully, he will establish a rapport with his students and explore *with* them the cultural and creative aspects of folk music through folksinging.

In order to perform this new role successfully, the teacher should learn about the various forms of folk music and begin to acquire a supply of books, recordings, instruments, and appropriate realia to form a resource center and to create a suitable environment. He should listen to representative recordings; familiarize himself with some of the reference materials listed in this publication, particularly those of John and Alan Lomax; attend live folksinging performances; participate in folksinging experiences; and, if possible, spend some time with folksingers. He should begin to answer for himself some of the following questions:

- What is folksinging?
- What are the motivations for it, and under what conditions does it flourish?
- How does it function within the individual? within the society?
- Who are the local folksingers, if any, and what do they sing?
- Are there any folk songs peculiar to the area; and if so, what are they?

Finally, the teacher should learn at least the rudiments of playing the guitar or one of the other folk instruments. The piano is particularly appropriate for use with *some* types of folk music; but in general, having the students sing to a guitar, a banjo, an autoharp, or a mountain dulcimer — or without any accompaniment at all — will produce better results than using a piano, for most folksinging experiences. Since literally hundreds of folk songs require only a few chords for effective accompaniment, and since the guitar and most folk instruments are easy to learn to play, any teacher should be able to complete the lessons in a beginner's instruction manual and be adequately prepared to accompany his students in a basic folksing.

A METHOD OR PROCEDURE

Have the students arrange themselves comfortably in a circle, facing the center. Since folksinging should be a spontaneous activity, avoid giving a preliminary course description, a "lecture," or directions of any kind. Instead, play a recording of familiar folk songs, or one by a folksinger who is popular with the group. Circulate folksong records in their jackets, and play those that the students evince an interest in hearing. If you (or one of the members of the group) can play a folk instrument, accompany yourself as you sing a folk song and encourage — but *do not instruct* — the others to join in. Let the students handle and experiment with some of the folk instruments, and respond in their own ways to the rhythm of the songs. Try a " sing-along."

Because of their familiarity, the great variety of their songs, and their sheer fun, sing-alongs are infectious and can be very useful in building interest and rapport; but they require a singer who can lead a group and who knows the songs well. If someone in the community is especially effective in conducting sing-alongs, invite him to meet with your class. If not, play Pete Seeger's Folkways recording *With Voices Together We Sing*, learn the technique, and then have the group sing some of the following songs:

This Land Is Your Land

Michael Rowed the Boat Ashore

Little Birdie

I'm on My Way

Black Is the Color of My True Love's Hair

Cum Ba Yah

Aiken Drum

A la Voletta

Big Ship Sailed Down the Alley-Oh

Roll on, Columbia

Good Night, Irene

Where Have All the Flowers Gone?

Blowing in the Wind

The Brazos River Song

Tom Dooley

Jacob's Ladder

Waltzing Matilda

Drill, Ye Tarriers, Drill

When the Saints Go Marching In

Clementine

He's Got the Whole World in His Hands

Go Tell It on the Mountain

Bile Them Cabbage Down

Ninety-nine Bottles of Beer

Take My True Love by the Hand

We Shall Overcome

Limericks

Puttin' on the Agony

Lassie with the Yellow Coatee

Liverpool Farewell

Coulter's Candy

All the Good Times Are Past and Gone

So Long, It's Been Good To Know Ya

Down by the Riverside (Ain't a' Gonna Study War No More)

It Takes a Worried Man To Sing a Worried Song

Every Time I Feel the Spirit

Go Tell Aunt Rhody

Vine and Fig Tree (Round)

Black-eyed Susan

If I Had a Hammer

Let Us Break Bread Together

Turnip Greens

The Cat Came Back

Dona, Dona, Dona

Colony Times

Bog in the Valley-Oh

Gilgary Mountain

Delia's Gone

Marching to Pretoria

Erie Canal

Oleana

Other songs which are suitable for sing-alongs can be found in *101 Plus 5 Folk Songs for Camp* (Oak Publications), Herbert Haufrecht's *Folksing* (Berkely Medalion Publishing Corp.), Beatrice Landeck's *Get on Board* (Marks Publishing Co.), Ronnie Gilbert's *The Weavers' Songbook* (Harper & Row, Publishers), and the many song collections listed under *BOOKS AND PERIODICALS* in the resource segment of this publication.

If the students are strangers to one another, the first few sessions may seem awkward. But if the songs are "catchy," melodious, or simply familiar, and if there are things to handle and talk about, the awkwardness will soon disappear. The students will begin to sing naturally and spontaneously — and these are the vital ingredients of folksinging. For those songs that have many verses (e.g., *Limericks*, *Puttin' on the Agony*, and *Take My True Love by the Hand*), the students will begin to supply lines they have heard outside of class or create some of their own. And they will offer their favorite selections. Some of these may have a central subject, such as *birds*, which will suggest the titles of other songs with the same subject (e.g., *Lark in the Morn*, *The Lonesome Dove*, *A la Voletta*, *She Is Like a Swallow*, *The Mexican Owl Song*, etc.). An endless variety of folk music is possible when subjects are explored, and the students will begin to search for less well known songs that they can make their own. As time goes on, there will be questions about the songs, the singers, and the instruments; requests to borrow books and recordings; exchanges of information about current happenings on the folk scene; a desire to learn new songs; an interest in learning to play folk instruments; ultimately, a few enthusiastic plans for a performance or a festival; and — always — an increasing delight in getting together to sing.

The folk songs that will be most popular with the members of the group probably fall into one or more of the following categories:

- Anglo-American ballads;
- Folk blues and black music;
- Bluegrass or mountain music;
- Folk rock; and
- Topical or protest songs.

Much to the chagrin of the traditional folk musician, young people in folksinging classes tend to imitate the

" folksingers " they hear through television, radio, and records. In their early stages of development, they tend to adopt the characteristics of the standard " folk " sounds developed by recording companies to produce easily identifiable items for high volume over-the-counter sales. But, although imitation is fundamental to learning, there is a natural backlash among folk enthusiasts and youth alike — a gravitational pull away from stereotypes and " the establishment," toward individuality and self-expression. And the teacher can do much to encourage this movement. For example, he can:

- Select the recordings for his resource center carefully;
- Intersperse recordings of authentic folk music with commercial productions, as they are played in class;
- Encourage those students for whom traditional folk music is a part of their home and heritage to take an active part in class discussions, choices, and performances;
- Invite ethnic or traditional folksingers to meet with the class (these need not be recognized performers; they may be friends or relatives of the students, or simply local or area residents);
- Present films, filmstrips, and/or slide-tapes of authentic folk arts, perhaps in conjunction with the social studies, humanities, visual arts, or language arts teachers, and help the students to identify the characteristics of authentic folk art; and
- Interest the students in folk lore, folk arts, folk instruments, and folk sounds.

Thus, with a little ingenuity, the skillful teacher can help his students to discriminate between commercial and authentic folk music and, hopefully, to prefer the latter. However, many of the commercially popularized vocal techniques have become modes of *modern* folk expression; therefore, as he exposes his class to a wide variety of folk sounds, the teacher should encourage his students to make their own choices and to develop their own preferences. Since these will differ considerably from student to student and from area to area, the teacher must be aware of the interests of his particular group and develop his program accordingly.

After the first few sessions, the students will begin to exhibit individual interests, needs, and abilities; and the teacher must be prepared to meet *all* of these through an informal, varied, and highly personalized program of instruction. His most valuable assets will be warmth, perception, ingenuity, flexibility, and, of course, his resource center.

- For those students *who prefer just to listen and sing,* the teacher can provide the opportunity and a wealth of recordings and song materials, post notices of folksings and festivals on the bulletin board, and encourage those students who enjoy performing to work with this group.
- For those *who want to learn to play a folk instrument,* he can provide help in selecting appropriate instruments and self-instruction manuals. (The information included in *Teaching Guitar,* another of the Department's curriculum guides for mini-elective courses, may prove useful here.) In addition, the teacher can use his valuable knowledge of music in helping his students to master the various skills and techniques described in the manuals. He can also encourage their efforts by his friendly companionship, his awareness of possible trouble spots, his readiness to help if needed, his attention to and sincere praise of even minor achievements, and his attempts to create opportunities for his students to perform — first before their classmates and peers, and then, perhaps, before others in the community.
- For those *who have a creative bent,* the teacher can help the students to understand the relationship between an event or situation and a folk song resulting from it; broaden the base of experience from which his students will draw their inspiration; play word or melody games; enlist the aid of the visual arts or the language arts teachers in heightening his students' perceptions; make them more aware of the significance of sounds; and encourage them to experiment with new sound combinations and the use of local or national events or situations, photographic essays, graffiti, etc., as a basis for their songs. Further, he can help them to secure interested, constructive criticism from their peers by promoting a relaxed, friendly atmosphere in the class and affording ample opportunity for the students to try their efforts out on the other members of the group.
- For those *whose interests lie in learning more about folk music in general or that which is native to a particular region, tradition, or ethnic group,* the teacher can make available a wide variety of print and nonprint material from his resource center and help his students to acquire the tools and techniques for unearthing these things on their own. In addition, he can make it possible for them to visit folk art, musicological, anthropological, cultural, and/or ethnic centers. He can enable them to meet and perhaps even to work with authentic folksingers and/or other knowledgeable persons who share their specialized interests. And he can encourage them to do projects such as field recording; the collection of data and the preparation of anthologies, programs, or exhibits; indepth studies of particular songs, singers, subjects, styles, or techniques, etc.; or the composition and performance of original music using observed folk styles and motifs. (Two books on the techniques of field recording have been included in the resource listing in this publication.)

- Finally, for those students *who evidence both the talent and the inclination to become serious folksingers*, the teacher can do much to help them learn the fundamentals of instrumental, vocal, and performance techniques; to encourage their efforts; and to provide performance opportunities appropriate for their particular stage of development. (Hermes Nye's *How To Be a Folksinger* might be of interest to potential performers, and it is wittily presented in a true entertainer's fashion.) Since the *message* is the most important part of a folk song, some training in the elements of projection, articulation, phrasing, timing, and delivery will be necessary if the singer is to communicate effectively with his audience. Toward this end, the teacher and his students might find the expertise of a speech teacher and one or more of the following publications very useful:

  Adler, Kurt. *Phonetics and diction in singing.* Minneapolis. Univ. of Minnesota Press. 1967. pa.

  DeYoung, Richard. *The singer's art.* Waukegan, Ill. North Shore Press. 1968.

  Klein, Joseph. *Singing techniques: how to avoid vocal trouble.* Princeton, N.J. D. Van Nostrand. 1967.

  Marshall, Madeline. *The singer's manual of English diction.* New York. G. Schirmer. 1953.

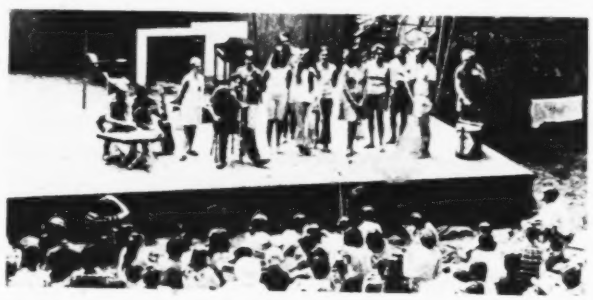
  Vennard, William. *Singing: the mechanism and the technic.* New York. Carl Fisher. 1967. pa.

  In addition, the music teacher might be able to help his budding folksingers develop an awareness of *timbre*, or at the very least, recognize the fact that one does not sing the blues, for example, with the same vocal quality he might use in presenting an English ballad. The teacher can also expose his students to a wide variety of recorded folk sounds and, perhaps, arrange for them to meet and work with professional folksingers. Lastly, he can create and help his students to find and take advantage of opportunities to perform in their own class; in other classes (e.g., social studies, humanities, language arts, visual arts); in assembly programs; at school dances or arts festivals; at community functions; and in folksinging competitions.

The suggestions offered above should not be *restricted* to the types of students described in each case — first, because there are no clear-cut types; and secondly, because *all* of the members of a folksinging class should have the opportunity to sing with the group, and in solo performance; to listen to a variety of authentic folk sounds; to swap songs and participate in discussions; to explore their own backgrounds for singing traditions and folk arts; to contribute to or solicit contributions for the resource center; to learn to play a folk instrument; to do some field recording; to try their hand at composing and improvising; and to play an active part in school or school-and-community folk music programs. And there are a variety of these:

- The music departments of most schools present seasonal concerts and assemblies in which folk music is often already a part of the repertoire. For example, the lovely *Silent Night* and *The Cherry Tree Carol* are usually included in the Christmas program. Both of these are folk songs, the former originally written for voice and guitar and the latter traditionally accompanied by a mountain dulcimer. Additional selections rendered by a single performer, a folk trio or ensemble, or the entire group can add a simple dignity, pathos, or joyful exuberance and thus enhance the effect of the entire program.
- Toward the end of the semester, the class might present a full program of folk music, featuring solo and group performances. The selections might revolve about a theme, perhaps, and include sing-along songs, rounds, or verse-chorus types in which the audience can participate.
- As a fund-raising project, the class might hold a folksing or a dance in a "coffee house." Tables with small lamps or favors and several chairs might be arranged around a dance floor or performance area. Periodically, various members of the class might entertain their "customers" with folk songs, "breaks," and sing-alongs, and then serve them coffee, chocolate, espresso, or soda between sets.
- Toward the end of the school year, the entire student body might hold a folk festival, with appropriate advertising; programs and exhibits of such folk arts as painting, weaving, sewing, embroidery, ceramics, jewelrymaking, etc.; folk entertainments such as folksinging, instrumental folk music, folk dancing, competitions, and games; and an evening event such as a clam steam or a pancake supper, a folk dance or a folksing, or even an auction as a finale.

There are endless possibilities; but the important aspects of a course in folksinging, as the following chart indicates, are that the students *sing and play folk music* rather than learn *about* it and that they become involved *of their own accord*.



SUGGESTED TIME ALLOTMENT[a]
(50 Sessions)

Number of Sessions	Suggested Emphasis
3	Introduction: Folk songs by the teacher, able students, or a guest. Sing-alongs and casual discussion of the folk music scene. A probe into family backgrounds for possible song traditions, or observations by students about family or friends who have singing traditions.
12	Recordings of representative styles of singing and casual discussion of each. Discussion of favorite recordings in the folk field. Sing-alongs and song volunteering. Students might try to play one or another of the simpler folk instruments, such as the autoharp. Those who become interested in learning to play an instrument might then receive help in securing appropriate self-instruction materials.
15	Song swapping. Demonstrations by instrumentalists of various strums, finger-picking techniques, fiddling, etc., to illustrate the variety which exists in folksong accompaniments and perhaps interest others in learning to play a folk instrument.
20	Continued sing-alongs and song swapping. Creating songs in the folk idiom, group or ensemble work, and impromptu solos around a circle. Help in learning vocal and/or performance techniques, if desired.

[a] Since the students' rate of development will be affected by their inhibitions, interests, and knowledge of folk music, the pattern outlined here should be adapted to the local situation, and used only as a guide.

Martha Beers playing a psaltery (*Ann Meuer*)

SOME COMMENTS CONCERNING EQUIPMENT

A classroom for folksinging should have movable furniture, ample space for sitting, bulletin boards or similar display areas, and the oft mentioned resource center. A collection of folk instruments such as the following might also be included, even though instrumental instruction is not essential to the course.

THE AUTOHARP

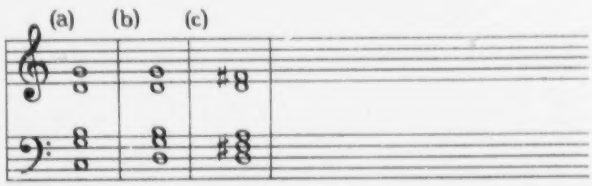
Invented by C. A. Gütter in the latter part of the 19th century, the autoharp is a chord zither equipped with a series of labeled chord bars that lie across all the strings. When a particular bar is depressed, strings are damped to produce the desired chord. The autoharp is therefore an excellent instrument for beginners on the folk scene because they can learn a simple chording technique almost immediately, and at the same time develop a sensitivity for chords which will prove helpful in learning to play other folk instruments. The Appalachian model is sensitive; versatile; and because it has a larger number of chord bars than most of the others, offers an almost unlimited range for people who want to master it. A useful instruction film by Pete Seeger has been included in the resource listing at the end of this publication.

THE BANJO

A derivative of the African *banjar*, the American banjo is one of the most important instruments in the history of music in the United States. Plantation workers in the Deep South made their banjos by stretching a piece of coon skin over a hollow gourd, attaching a handle, and then running four strings along the length of the instrument. With these they accompanied the songs and dances that are reputed to be the only truly native American folk music. Later types were made by tightly stretching a skin or parchment membrane over a circular frame of wood or metal and attaching a long neck, a bridge, and either four, five, or six strings. In one or another of these forms, the instrument was popular with the pioneers of the Westward Movement and with the performers in the minstrel shows or "banjo operas" of the 1800's. Until the 1930's, when it was replaced by the guitar, the banjo was part of the rhythm section of most dance bands.

The American or "finger-style" banjo has a shorter neck, a fingerboard, raised metal frets, and five gut strings. The fifth is a drone or "thumb" string which lends color and excitement to the strums and gives identity to the instrument. Folksinger Pete Seeger has developed a long necked model which, because of its additional frets, provides a greater range of easy keys and makes it easier to play in the lower register. There is also a fret*less* mountain model. But although this type of banjo is preferred by some ballad singers for its particular *timbre* or for certain primitive effects, it is relatively difficult to obtain and impractical for beginners.

The banjo is primarily used to establish the rhythm and harmony of a piece, rather than the melody; but one *can* play melodies on it, and a truly accomplished banjo player — like a virtuoso guitarist — can create a harmonic background of fast arpeggios with the top notes coming through as song. The instrument is usually tuned in one of the following ways and then played by strumming the strings with the fingers of the right hand:



A film and accompanying manual on how to play a 5-string banjo have been developed by Pete and Toshi Seeger for Brandon Films, Inc. and are currently available from CCM Films, Inc. (see p. 16).

THE DULCIMER

The mountain or Appalachian dulcimer is a primitively styled instrument which lends itself well to the folk song or ballad. It is most commonly found in the mountains of the southeastern United States, where it has been handcrafted by folk artists who have

a love for working with wood as well as a love for the folk music which has thrived in that region. Its derivation has been questioned by musicologists and many theories abound as to its origin. It is beautiful in tone as well as in appearance, and is simple enough to play to make its use in a folk music course very feasible. The most commonly used dulcimer has three strings. The melody is played on the first string which has been sectioned off with a series of frets to form a diatonic scale. The dulcimer is tuned so that the first two strings are tuned in unison and the third is a fifth below. The second and third strings remain constant and create a droning effect throughout. Other tunings are possible in order to play minor or modal melodies. The Appalachian dulcimer is available from most distributors of folk instruments; from Jean Ritchie, c/o 7-A Locust Avenue, Port Washington, New York 11050; and from A. W. Jeffreys' Appalachian Dulcimer Corporation, 232 West Frederick Street, Staunton, Virginia 24401. An illustrated instruction manual developed by Miss Ritchie and published by Oak Publications is also available (see p. 14).

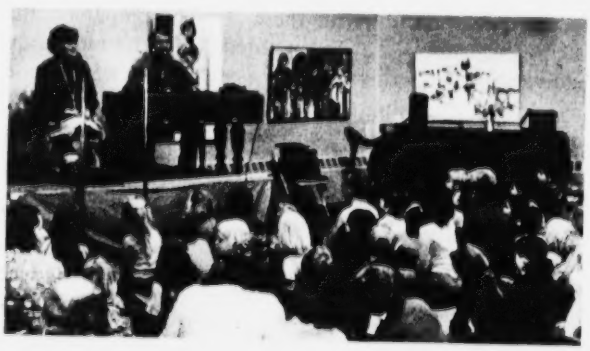
THE GUITAR

The instrument most often used by beginning folksingers is the guitar. It is currently popular, comparatively inexpensive, easy to learn, and particularly appropriate for folk music. The nylon string (Spanish, classic, or folk) guitar is preferred by many ballad singers because it is easy to play; it has a beautiful tone; and it produces the quiet, responsive mood befitting a ballad. The steel string (Spanish, country, or dobro) guitar is preferred by most folk blues or country and western artists because it has stable tuning power under stress and produces brilliant instrumental effects. The 12-string guitar is also used for folk music, but primarily by players who specialize in music that requires the instrument's special *timbre*. It is generally unsuitable both for ordinary folksinging and for intricate instrumental effects, and is *not* recommended for beginners. The teacher might find it helpful to consult the Department's recent curriculum publication entitled *Teaching Guitar* for a detailed description of the more popular models, some good advice for potential buyers, an annotated listing of self-instruction manuals, and a few guidelines for instruction in folk guitar.

THE ZITHER

The zither is an Austrian folk instrument that became popular the world over when it was used to produce the background music for *The Third Man* in 1950. It consists of a flat wooden box with one long side, a fretted fingerboard, a large soundhole in the center of the surface or soundboard, and as many as 45 strings — one set for melody and another for accompaniment. The four or five melody strings are made of steel. The remaining strings are made of gut, each one tuned to a single tone. The player plucks the melody strings with a plectrum attached to his right thumb and stops them by pressing them against the frets with the fingers of his left hand. With the first, second, and third fingers of his right hand, he plucks the open strings to produce a harmonic accompaniment. The zither produces a series of sounds much like those of a harpsichord, but it is rather difficult to learn to play and therefore generally not recommended for beginners.

The guitar, the banjo, the autoharp, and the dulcimer — these are the instruments most commonly used for folksinging. But there are a host of others on the folk scene — the fiddle, the piano, the zither, the recorder, instruments associated with specific national or ethnic groups, a whole range of rhythm instruments, even the harmonica — and students should be encouraged to bring these to class and to experiment with new forms, sounds, combinations, and techniques of their own. Some of the students may want to know how folk instruments are made, and others may want to try to make one themselves. For these, the following items might be of interest: John Bailey's *Making an Appalachian Dulcimer* (London: English Folk Dance & Song Society, 1966) — a 52-page manual containing complete instructions, diagrams, and measurements for making an Appalachian dulcimer; Dulcimer kits from Craftsman Wood Service Co., 2727 South Mary Street, Chicago, Ill. 60608, or from The Hughes Co., 8665 West 13th Avenue, Denver, Colo. 80215; and Irving Sloan's *Classic Guitar Construction: Diagrams, Photographs, and Step-by-Step Instructions* (New York: Dutton, 1966) — a 95-page, $5.95, well written and fully illustrated instruction manual for making a classic guitar.



A REPRESENTATIVE SAMPLING OF MULTIMEDIA RESOURCE MATERIALS[4]

BOOKS AND PERIODICALS

Abrahams, Roger & George Foss. *Anglo-American folksong style.* Prentice-Hall. 1968.

Ames, Russell. *The story of American folk song.* Grosset & Dunlap. 1960.

Asch, Moses & Alan Lomax, eds. *The Leadbelly songbook.* Oak. 1962.

A collection of 74 songs adapted, arranged, or added to by folksinger Huddie Ledbetter. Includes musical transcriptions by Jerry Silverman and biographical notes by Pete Seeger, Woody Guthrie, Fred Ramsey, and Charles Smith.

Balys, Jonas, ed. *Lithuanian folksongs in America: narrative songs and ballads.* Boston. Lithuanian Encyclopaedia Publishers. 1958.

A collection of 472 Lithuanian songs and ballads in Lithuanian and in English translation, with the melodies of 250 of the songs transcribed from tape by Lithuanian composer V. Jakubenas.

Belafonte, Harry. *Songs Belafonte sings.* New York. Duell, Sloan and Pearce. 1962.

A collection of 40 songs from the Belafonte repertoire, divided into three parts: Around the World, The American Negro, and The West Indies. Musical arrangements and adaptations, 18 drawings, and a preface in which the author describes his background and explains his use of folk songs as a means of communication are included.

Belz, Carl. *The story of rock.* Oxford Univ. Press. 1969.

Botkin, B. A., ed. *Sidewalks of America.* Indianapolis. The Bobbs-Merrill Company. 1954.

A "Treasury" of the "Folklore, Legends, Sagas, Traditions, Customs, Songs, Stories, and Sayings of City Folk."

Brand, Oscar. *The ballad mongers: the rise of the modern folk song.* Funk & Wagnalls. 1962.

Carawan, Guy & Candie, eds. *We shall overcome.* Oak. 1963.

This collection of over 50 songs used in the sit-ins, freedom rides, and voter campaigns of the Southern Freedom Movement suggests how topical or protest songs often become the living folk songs of the common people. Words, music, guitar chords, and extensive documentary photographs are included.

Cazden, Norman, ed. *The Abelard folk song book: more than 101 ballads collected in the Catskills, New York.* Abelard Schuman. 1958.

Chase, Richard. *American folk tales and songs.* Signet. 1954.

A collection of tales, ballads, songs, party games, and fiddle tunes. Includes an amateur collector's guide.

Colcord, J. C. *Songs of American sailormen.* pa. Oak.

A collection of over 100 traditional sailor songs which includes illustrations, guitar chords, and documentary notes on the songs and the singers.

Courlander, Harold. *Negro folk music U.S.A.* Columbia Univ. Press. 1963.

A broad survey of "the largest body of genuine folk music still alive in the United States" by an authority on American Negro music and the author of many books on the subject.

De Turk, David. *The American folk scene: dimensions of the folksong revival.* Dell. 1967.

Dorson, R. M. *American folklore.* The Univ. of Chicago Press. 1959.

A lively, readable, and very useful introduction to American folklore, which describes the field from colonial to modern times; distinguishes between folklore and *fake*lore; and includes such chapters as "Regional Folk Cultures," "Immigrant Folklore," "The Negro," and "A Gallery of Folk Heroes."

Ewen, David. *Panorama of American popular music: the story of our national ballads and folk songs—the songs of Tin Pan Alley, Broadway, and Hollywood—*

[4] Since compilations of this type are quickly out-of-date, the following section is intended only as a point of departure; and teachers are expected to keep abreast of new materials — particularly recordings — almost as soon as they appear on the market.

New Orleans jazz, swing, and symphonic jazz. Prentice-Hall. 1957.

A well indexed study in which the early chapters "The People Sing: Our Folk Music" and "Gonna Sing All Over God's Heaven: The Songs of the Negro" are especially useful as an introduction to folk song in relation to American popular music as a whole.

Folk music: a catalog of folk songs, ballads, dances, instrumental pieces, and folk tales of the United States and Latin America on phonograph records. Washington, D.C. The Library of Congress, Music Division — Recording Laboratory. 1964.

This catalog lists the best of the more than 20,000 records in the collection of the Library of Congress Archive of Folk Song and is available at a slight charge from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. A less detailed, but continually updated listing and order form for the Library's issued recordings of folklore is available without charge from the Library of Congress Archive of Folk Song, Washington, D.C. 20540.

Folk music and dance newsletter. 118 West 87th St., New York 10024.

A periodical which includes news of current happenings in the world of folk music and folkdancing and lists FM folk music stations, recent folk recordings, and new folksong publications.

Folk music yearbook of artists 1964. pa. Fairfax, Va. Jandel Productions International, Ltd. 1964.

An excellent collection of photographic material which includes sections on traditional, popular, bluegrass, blues, and gospel folksingers; the guitar; scenes from the 1963 Newport Folk Festival; an artist index; and lists of books, folk music clubs, record companies, promoters, and agents. Also contains almost 50 pages of advertising.

Glass, Paul & Louis Singer, eds. *Songs of forest and river folk: folk songs, ballads [and] historical songs.* Grosset & Dunlap. 1967.

———. *Songs of hill and mountain folk: ballads, historical songs, [and] folk songs.* Grosset & Dunlap. 1967.

———. *Songs of town and city folk: folk songs, composed songs, [and] ballads.* Grosset & Dunlap. 1967.

Glazer, Tom. *A new treasury of folk songs.* Grosset & Dunlap. 1964.

Goldstein, K. S. *A guide for field workers in folklore.* American Folklore Society. 1964.

A comprehensive guide to the methods and techniques of collecting data and material from folk groups in Western civilization.

Greenway, John. *American folksongs of protest.* Philadelphia. Univ. of Pennsylvania Press. 1953.

Guitar Workshop Publications. *The harvest series.* 3 vols. Roslyn Heights, N.Y. 1970.

A collection of classic English and American folk songs and ballads designed for the advanced student of the classic guitar and folksong style.

———. *The minstrel series.* 3 vols.

A collection of songs like those in *The Harvest Series*, but with less complex guitar accompaniments and with instrumental solos based on the melodies of the songs.

———. *The ballad series.* 2 vols.

A collection of songs from the colonial period of American history and the time of the Revolution. Intended for beginning students of guitar and for professionals working with community, classroom, or clinic groups.

Guthrie, Woody. *American folksong.* ed. by M. Asch. pa. Oak.

Hague, Albert. *The Burl Ives song book.* Ballantine. 1953.

A collection of folk songs which contains music, guitar chords, and a representative series of songs of the American Revolution.

———. *More Burl Ives.* Ballantine. 1966.

Haywood, Charles. *A bibliography of North American folklore and folksong.* 2 vols. Greenberg. 1951.

A comprehensive, annotated, and thoroughly indexed bibliography of folklore and folk songs in two volumes: "The American People North of Mexico" and "The American Indians North of Mexico." The selections in Book One have been organized under general, regional, ethnic, occupational, and miscellaneous headings.

———. *Folk songs of the world.* New York. John Day. 1966. pa. Bantam.

The international folk music journal. 118 West 87th St., New York 10024.

The Joan Baez songbook. New York. Ryerson Music Publishers, Inc. 1964.

A collection of 66 songs from Miss Baez' repertoire, grouped into six categories: lyrics and laments; Child ballads; broadside ballads; American ballads and songs; hymns, spirituals, and lullabies; and modern and composed songs. Brief historical annotations, piano and guitar arrangements, and 68 color illustrations are included.

Karpeles, Maud, ed. *Folk songs of Europe.* International Folk Music Council. Oak.

A collection of 183 songs from over 30 peoples in the original language and a singable English translation, including guitar chords by Ethel Raim and notes on song sources.

———. *The collecting of folk music and other ethnomusicological material: a manual for field workers.* London. International Folk Music Council and Royal Anthropological Institute of Great Britain and Ireland. 1958.

A small, compact, and very useful manual which contains information about recording equipment, contacting the people who know, recording live performances in the field, transcribing from the tape, and taking sound films.

Kines, Tom, ed. *Songs from Shakespeare's plays and popular songs of Shakespeare's time.* Oak. 1964.

A collection of over 60 Elizabethan songs which includes period broadsides, traditional ballads, engravings of the time, and the words and music of the songs from *Twelfth Night*, etc., as they were actually sung.

Kyagambiddwa, Joseph. *African music from the source of the Nile.* New York. Praeger. 1955.

Landeck, Beatrice. *Echoes of Africa in folk songs of the Americas.* New York. D. McKay Co. 1961.

Lawless, R. M. *Folksingers and folksongs in America.* New York. Duell, Sloan and Pearce. 1960.

A collection of information about folksingers and folk songs which includes biographies of folksingers, a description of folk instruments, a list of folklore societies and folk festivals, a bibliography of folksong books, and a discography of folksong records.

Laws, G. M., Jr. *Native American balladry: a descriptive study and a bibliographical syllabus.* rev. ed. The American Folklore Society. Austin. Univ. of Texas. 1964.

A comprehensive study of native American ballads which includes a discussion of the origin, distribution, types, forms, and variants of native American ballads; of ballads as dramatic narratives and as records of fact; of the Negro's contribution to American balladry; and of the British ballad tradition in America. In the bibliographical syllabus, nearly 200 native ballads in the oral tradition have been summarized and grouped into several categories.

Leach, Maria & Jerome Fried, eds. *Funk & Wagnalls standard dictionary of folklore, mythology, and legend.* 2 vols. New York. Funk & Wagnalls. 1950.

A scholarly dictionary which contains definitions, descriptions, derivations, explanations, etc., of terms and titles in the broad field of folklore, mythology, and legend. Folk songs are included.

Leisy, J. F., ed. *The folk song abecedary.* New York. Hawthorn Books. 1966.

Lloyd, A. L. & I. A. De Ramon y Rivera. *Folk songs of the Americas.* The International Folk Music Council. Oak.

Lomax, Alan, ed. *Folk songs of North America.* Doubleday. 1960.

A collection of North American folk songs which contains music, guitar chords, a bibliography, and a discography.

———. *Hard hitting songs for hard-hit people: American folk songs of the Depression and the labor movement of the 1930's.* Oak. 1967.

———. *The Penguin book of American folk songs.* Baltimore. Penguin Books, Inc. 1964.

A collection of more than 100 ballads, sea chanteys, love songs, lullabies, reels, work songs, and spirituals that have been popular in the United States from colonial days to modern times.

Lomax, John & Alan, eds. *Cowboy songs and other frontier ballads.* rev. ed. Macmillan.

A collection of western folk songs which includes music and guitar chords.

———. *Negro folk songs as sung by Lead Belly.* New York. Macmillan. 1936.

A collection of songs by and narratives about folksinger Huddie Ledbetter.

Luboff, Norman & Win Stracke, eds. *Songs of man: the international book of folk songs.* Prentice-Hall. 1965.

Marais, Josef, ed. *World folk songs.* Ballantine. 1964.

Myrus, Donald, ed. *Ballads, blues, and the big beat.* Macmillan. 1966.

Nettl, Bruno. *An introduction to folk music in the United States.* pa. Detroit. Wayne State Univ. Press. 1962.

An invigorating introduction to folksinging in the United States with a fine treatment of the professional folksinger, pop-folksinging, and city blues.

———. *Folk and traditional music of the western continents.* Prentice-Hall. 1965.

A highly readable introduction to the music of the Americas, including that of South as well as North America, the American Indian, and the American Negro.

The New Lost City Ramblers songbook. Oak.

A collection of 125 old but timely songs transcribed by Hally Wood from the singing of the New Lost

City Ramblers, including introductory notes by John Cohen, Mike Seeger, and Hally Wood.

Niles, J. J., ed. *The ballad book of John Jacob Niles.* Houghton. 1961.

A collection of mountain and bluegrass songs which includes music, guitar chords, and illustrations.

——— **& H. L. Smith.** *Folk ballads for young actors.* Harper & Row.

900 miles. Oak. 1965.

A collection of 70 traditional ballads, blues, and folk songs of Cisco Houston, one of the legendary balladeers of American folk music. Includes introductory notes by Woody Guthrie, Moses Asch, Lee Hays, and others.

Nye, Hermes. *How to be a folksinger.* Oak. 1965.

A collection of useful information about amateur, semiprofessional, and professional folksinging—the selection of an instrument, vocal training, publicity, programing, etc. Also included are the words, music, and guitar chords to 23 songs; more than 50 photographs; and a bibliography.

O'Sullivan, Donal. *Irish folk music and song.* Cultural Relations Comittee of Ireland. Dublin. Colm O. Lochlainn. 1952.

A brief description of Irish folk music which includes a discussion of seven early collectors, the Irish harpers and their music, later Irish folk melodies, Anglo-Irish songs, folk dances, and Irish fiddlers — by the director of folk music studies at Dublin University.

Paredes, Americo. *"With his pistol in his hand," a border ballad and its hero.* Austin. Univ. of Texas Press. 1958.

A scholarly study of a particular *corrido*, or Mexican border ballad, in its social and historical setting which reveals "the extent to which folkloric research can serve as a tool for the interpretation of social, political, and economic phenomena."

Paz, Elena, ed. *Favorite Spanish folksongs.* Oak.

A collection of traditional songs from Spain and Latin America, more than 45 of which were taken directly from the singing of folk musicians. Includes literal translations and notes on the songs, guitar chords, and a foreword by Pru Devon.

Raim, Walter, ed. *The Josh White song book.* Chicago. Quadrangle Books. 1963.

Ritchie, Jean. *The dulcimer book.* Oak. 1963.

A highly informative and entertaining account of the 3-stringed Appalachian dulcimer, which includes a description of the early craftsmen; a brief but scholarly history of the instrument; some reasons for playing the dulcimer; directions for tuning and playing it; a collection of 16 songs from the Ritchie family of Kentucky; a bibliography; a discography; and a listing of books and records by Jean Ritchie.

———. *Singing family of the Cumberlands.* Oxford Univ. Press. 1955.

An "important piece of social history, told with sharp vision and keen sympathy," this story of the Ritchie family is illustrated by Maurice Sendak and interwoven with the words and music of 42 folk songs.

Sandburg, Carl. *Carl Sandburg's new American songbag.* New York. Broadcast Music, Inc. 1950.

An interestingly annotated collection of 59 songs drawn from Sandburg's earlier *The American Songbag* (1927), from other collections, and from performing folk artists.

Scott, J. A. *The ballad of America: the history of the United States in song and story.* Grosset & Dunlap. 1967.

Scott, Tom & Joy. *Sing of America.* Crowell. 1947.

An "authentic record and interpretation of American folksong" consisting of 35 traditional tales and tunes collected and arranged for piano and guitar by Tom Scott, with lyrics for "Paul Bunyan," "Johnny Appleseed," and "Pecos Bill" by Joy Scott.

Sherman, Allen. *My son the folk singer.*

Shirley, Kay, ed. *The book of the blues.* New York. Leeds Music Corp. 1963.

Silber, Irwin, ed. *Lift every voice!: the second people's songbook.* New York. People's Artists, Inc. 1953.

An international collection of 76 songs dedicated to the cause of peace and grouped under such titles as "Study War No More," "Commonwealth of Toil," "Wasn't That a Time," "A Man's a Man for All That," and "One Great Vision Unites Us."

———. *Songs of the great American West.* Macmillan. 1967.

———. "Traditional folk artists capture the campus." *Sing Out! The Folk Music Magazine.* Vol. 14. No. 2. (April–May 1964). pp. 8–14.

The editor of *Sing Out!* and compiler and editor of *Songs of the Civil War* describes the movement on American college campuses away from "pop" and commercial songs toward genuine traditional music performed by traditional singers and instrumentalists.

Silverman, Jerry. *The art of the folk-blues guitar.* Oak. 1964.

An instruction manual in the folk-blues guitar method which presents the styles of Josh White, Leadbelly, and Big Bill Broonzy and includes arpeggio, walking bass, boogie woogie, and blues strums.

———. *Folk blues.* Macmillan. 1958.

A result of author Silverman's graduate studies at NYU, this "musicological consideration of the art form" includes a superb collection of 110 American folk-blues songs arranged for voice, piano, and guitar; biographical sketches of such famous blues artists as Blind Lemon Jefferson, Leadbelly, and Josh White; a bibliography; and a discography.

———. *The folksinger's guitar guide.* Oak. 1962.

An instruction manual for guitar-pickers and folksingers which includes the words, music, chords, and tablature for over 30 folk songs. Instruction is based on the Folkways record (FI 8354) developed by Pete Seeger, which is available with the manual.

———. *The folksinger's guitar guide.* Vol. 2. Oak. 1964.

A sequel to the first volume, this second guide is intended for use by intermediate and advanced guitar-pickers and folksingers. It contains a wide selection of songs, music notations, and tablature.

Wachsmann, K. P., ed. *International catalogue of published records of folk music (second series).* London. International Folk Music Council. 1960.

A useful list of recordings of authentic folk music performed by traditional folksingers and folk musicians from more than 100 countries or regions. Identifications and brief descriptions are included.

AUDIO TAPES

The following audio tapes are available from the National Center for Audio Tapes, Bureau of Audio Visual Instruction, Stadium Building, Room 320, University of Colorado, Boulder, Colorado 80302:

American folkways. Miami Univ. 1961.

Folksong recordings and live performances by folksinger Bruce Buckley have been taped for the following programs. All material is authentic.

Ballads old and new — 30 min.
The blues — 30 min.
Carols and spirituals — 30 min.
Folkmusic of protest: the Negro and the KKK — 30 min.
Lover's lament — 30 min.
Singin' and workin' — 30 min.
Singin', gatherin' — 30 min.
Songs of many wars — 30 min.
Songs of the Appalachians — 30 min.
Songs of the "least 'un" — 30 min.
Songs of the Ozarks — 30 min.
Traditional Negro jazz: modern folklore? — 30 min.
Types of American folksongs — 30 min.

Folkmusic of the nations. KUOM. 1961.

Foreign students at the University of Minnesota present the folk music of their countries and reveal in their commentaries the importance of folk music as a reflection of the culture, geography, climate, and national characteristics of a country and a people. The following programs are included:

Austrian folk songs — 30 min.
Chinese folk songs — 30 min.
Czechoslovakian folk songs — 30 min.
Finnish folk songs — 30 min.
Jewish folk songs — 30 min.
Northern German folk songs —30 min.
Norwegian folk songs — 30 min.
Southern German folk songs — 30 min.
Swedish folk songs — 30 min.

Folksongs and footnotes. WBUR. 1961.

Folksongs and Footnotes is a very unusual performance of little known folk music produced by the radio station of Boston University. The following programs are included:

The basso folksinger: a rare occurrence — 30 min.
Children's game songs and lullabies — 30 min.
Folk dances of the world — 30 min.
Folksongs about a universal subject: "love, marriage, courting" — 30 min.
Folksongs dealing with military men and matters — 30 min.
Folksongs dealing with prayer and religion — 30 min.
Folksongs dealing with special events, persons, and places in history — 30 min.
An introduction to the varieties of folksongs — 30 min.
The refugees sing: folksongs recorded in displaced persons camps in Europe in 1949 — 30 min.
A review of favorite folksongs of the English-speaking world — 30 min.
Sound and rhythm around the world — 30 min.
A visit to the home of Boston folksinger Shep Ginandes — 30 min.
Worksongs of the world — 30 min.

The singin' man. Univ. of Texas. 1961.

Derived from authentic folk sources, the following ballads and folk songs are sung by a collector of folk music against a background of guitar accompaniment, colloquial narration, and semidramatization of brief episodes:

"Barbara Allen," "Here Am I," "Serian Los Dos," and "Little Liza Jane" — 14.5 min.
"Billy Boy," "Jesse James," "Bound for the Ri-O Grande," and "Skip-to-Mah-Lou" — 14.5 min.
"De Ballit of De Boll Weevil," "The Stellen," "Bosch Boys," and "La Borrachita" — 14.5 min.
"The Erie Canal," "The Wide Missouri," and "Marching to Pretoria" — 14.5 min.
"Froggy Went a-Courtin'," "Turkey Reveille," "Fox on the Town-O," and "Sourwood Mountain" — 14.5 min.
"Henry Martins," "Sarie Marais," "Vuela, Vuela, Palomita," and "Cotton-eyed Joe" — 14.5 min.

"I Know Where I Am Going," "Gypsy Davy," "The Wayfaring Stranger," and "Marching to Pretoria" — 14.5 min.

"Jack O'Diamonds (Rye Whiskey)," "Santa Fe Trail," and "Old Joe Clark" — 14.5 min.

"Lane Country," "Bury Me Not on the Lone Prairie," "When the Sun Goes Down," and "Old Dan Tucker" — 14.5 min.

"Little Joe the Wrangler," "I Ride an Old Paint," "The Roving Gambler," and "The Crawdad Song" — 14.5 min.

"Lord Randall," "The Buffalo Skinners," "Barberville Jail," and "Go Tell Aunt Rhody" — 14.5 min.

"Nightherding Song," "Sam Bass," "Streets of Laredo," and "The Old Chisholm Trail" — 14.5 min.

"Sweet Betsy from Pike," "Out in the Wide World," "Kitty," and "Ain't a-Gonna Be Treated This-a-way" — 14.5 min.

FILMS

The autoharp. Johnson Hunt Productions, Film Center, La Canada, California 91011. 1955. 19 min. b&w. 16mm.

A brief filmed demonstration of the fundamentals of autoharp accompaniments, working out chord patterns, using chord charts, and playing the autoharp in a variety of ways.

Black music in America: from then till now. Learning Corporation of America, 711 Fifth Ave., New York 10022. 28 min. color. 16mm.

A history of the black contribution to American music through filmed performances by such notables as Louis Armstrong, Mahalia Jackson, B. B. King, Leadbelly, Count Basie, Nina Simone, and Bessie Smith, interspersed with woodcuts.

The blues. CCM Films, Inc., 866 3d Ave., New York 10022. 1963. 21 min. color. 16mm.

A documentary treatment of the environs, themes, and music of the blues as revealed through the songs and comments of noted blues singers from the farms and cities of the South — J. D. Short, Pink Anderson, Furry Lewis, Baby Tate, Memphis Willie B., Gus Cannon, and Sleepy John Estes.

The five string banjo. CCM Films, Inc., 866 3d Ave., New York 10022. 1958. 40 min. b&w. 16mm. (A folklore research film).

Produced by Pete and Toshi Seeger, the film demonstrates a basic strum, fifth string techniques, "hammering on," "pulling off," double thumbing, frailing, three-finger picking, blues and jazz performances, Spanish and South American guitar techniques adapted for banjo, etc. — in reduced and regular tempi.

The high lonesome sound (Kentucky mountain music). CCM Films, Inc., 866 3d Ave., New York 10022. 1953. 30 min. b&w. 16mm.

Awarded an honorable mention at the Midwest Film Festival in 1954, *The High Lonesome Sound* shows the integral part that folk music and gospel songs play in the lives of people living in a depressed area of Kentucky where farmland has worn out and machinery has reduced the need for men in the coal mines. Features singer-banjoist-guitarist Roscoe Holcomb.

Instruments for folk songs. Housing Foundations, Inc., 1151 West 6th St., Los Angeles 90017. 1959. 14 min. color. 16mm. (The Jimmie Driftwood series).

Folksinger Jimmie Driftwood uses his own homemade musical instruments to show how many Americans make their own music, and demonstrates the use of the fiddle, the guitar, and an authentic mouth bow.

Three American ballads. Univ. of California at Berkeley, Ext. Media Center, Film Distribution, 2223 Fulton St., Berkeley 94720. 1952. 7 min. color. 16mm.

Three American ballads — "Acre of Clams," "Ole Dan Tucker," and "John Henry" — are portrayed in graphic design and song.

FILMSTRIP AND RECORD SETS

The following filmstrip and record sets are available from Stanley Bowmar Company, Inc., 12 Cleveland St., Valhalla, New York 10595:

Folk songs of Africa. 78 frs. color. 33⅓ rpm record.

Two filmstrips and a 33⅓ rpm record present the setting, the words, and the music of 18 African folk songs.

Folk songs of California and the Old West. 97 frs. color. Four 78 rpm records.

Two filmstrips and four 78 rpm records present the setting, the words, and the music of 19 folk songs from various periods.

Folk songs of Canada. 59 frs. color. 33⅓ rpm record.

Two filmstrips and a 33⅓ rpm record present the setting, words, and music of 12 Canadian folk songs.

Folk songs of many people. 74 frs. color. 33⅓ rpm record.

Two filmstrips and a 33⅓ rpm record present the setting, words, and music of 12 folk songs from 11 countries.

Folk songs of our Pacific neighbors. 78 frs. color. Four 78 rpm records.

Two filmstrips and four 78 rpm records present

the setting, words, and music of 18 folk songs from eight areas.

Folk songs of the U.S.A. 63 frs. color. $33\frac{1}{3}$ rpm record.

Two filmstrips and a $33\frac{1}{3}$ rpm record present the setting, words, and music of 14 American folk songs.

Latin American folk songs. 64 frs. color. $33\frac{1}{3}$ rpm record.

Two filmstrips and a $33\frac{1}{3}$ rpm record present the setting, words, and music of 13 folk songs from seven countries.

The following filmstrip and record set is available from the Society for Visual Education, Inc., Division of General Precision Equipment Corp., 1345 Diversey Parkway, Chicago 60614:

Our heritage of American folk music.

Each segment of the series presents the story and words of the most popular American folk songs of a given period, often to the voice and guitar accompaniment of noted folksinger Win Stracke.

Group 1

Songs of the Civil War. 50 frs. color. captions.
Songs of the cowboy. 50 frs. color. captions.
Songs of the mountains. 50 frs. color. captions.
Songs of the plains. 50 frs. color. captions.
Songs of the railroad. 50 frs. color. captions.
Songs of the sea. 50 frs. color. captions.

Group 2

Songs of pioneer Mid-America. 55 frs. color. record. 1964.
Songs of the American Revolution. 51 frs. color. record. 1964.
Songs of the Mississippi Valley. 53 frs. color. record. 1964.
Songs of the Old South. 54 frs. color. record. 1964.
Songs of the Old Southwest. 55 frs. color. record. 1964.
Songs of the Western Frontier. 54 frs. color. record. 1964.

The following record sets are available from Educational Audio Visual, Inc., Pleasantville, New York 10570.

America's favorite ballads. 1RR 831 set-5 lp's/book.

This set of five lp's and an anthology features folksinger Pete Seeger and such famous American ballads as "Down in the Valley," "Ballad of the Boll Weevil," "Hole in the Bucket," "No More Auction Block," and "All My Trials."

America's musical heritage. GRR 136 set-6 lp's/book.

On six lp's, Burl Ives sings over a hundred of America's most famous songs and ballads, including "Shenandoah," "Sweet Betsy from Pike," and "The Blue Tail Fly." A 168-page, hard-bound book containing the lyrics completes the set.

Archive of folk music. GRR 120 set-5 lp's.

Folksingers Pete Seeger, Leadbelly, Richard Dyer-Bennett, Woody Guthrie, and Cisco Houston sing such famous folk songs as "Greensleeves," "The Willow Tree," "Worried Man Blues," and "Sourwood Mountain" in this set of five lp's.

The folk box. 8RB 162 set-4 lp's/book.

Four lp's featuring America's greatest folk artists and a 48-page book with a comprehensive introduction, song notes and lyrics, a bibliography, a discography, and numerous illustrations are included in this set.

Legendary folk songs. GRR 137 set-5 lp's.

Folksingers Woody Guthrie, Leadbelly, Pete Seeger, Joan Baez, The Weavers, and others sing such American folk songs as "The Streets of Laredo," "John Hardy," and "Pick a Bale of Cotton" in this set of five lp's.

Treasury of the Golden West. 8RR 180 set-6 lp's.

The folk songs, fun songs, country music, western ballads, and popular songs from the Gold Rush days are presented on six long-playing records.

RECORDS

INDIVIDUAL SINGERS

Armstrong, George & Gerry. *Simple gifts; Anglo-American folksongs.* Folkways. FA 2335. 1961.

Baez, Joan. *David's album.* Vanguard. S-79308.

———. *Sings folksongs.* Vanguard. VRS-9078/VSD-2077. 1960.

———. *Sings folksongs.* Vol. 2. Vanguard. VRS-9094/VSD-2097.

———. *Joan Baez in concert.* Vanguard. VRS-9112/VSD-2122. 1962.

———. *Joan Baez in concert.* Part 2. Vanguard. VRS-9113/VSD-2123. 1963.

Barker, Horton. *Traditional singer.* Folkways. FA 2376. 1960.

Belafonte, Harry & the Belafonte Folk Singers. *My Lord what a mornin'.* (Negro Spirituals). RCA Victor. LPM 2022. 1960.

——— **with Odetta, Miriam Makeba, and the Chad Mitchell Trio.** *Belafonte returns to Carnegie Hall.* RCA Victor. LOC 6007. (two 12" records). 1960.

Bibb, Leon. *Folk songs.* Vanguard. VRS-9041/VSD-2012. 1959.

———. *Tol' my captain.* (Chain gang and work songs). Vanguard. VRS-9058. 1960.

Bikel, Theodore. *A folksinger's choice.* Elektra. EKL-250/EKS-7250.

———. *From bondage to freedom.* Elektra. EKL-200.

———. *A harvest of Israeli songs.* Elektra. EKL-210/EKS-7210.

——— **& Geula Gill.** *Folk songs from just about everywhere.* Elektra. EKL-161/EKS-7161. 1959.

Broonzy, Big Bill. *Big Bill's blues.* Columbia. WL 111. 1958.

———. *Blues with Big Bill Broonzy, Sonny Terry, and Brownie Magee.* Folkways. FS 3817.

———. *Country blues.* Folkways. FA 2326.

———. *His story.* (An interview with Studs Terkel). Folkways. FG 3586.

———. *Sings folk songs.* Folkways. FA 2328.

Carawan, Guy. *The best of Guy Carawan.* Prestige International. PR 13013.

———. *Guy Carawan sings.* Folkways. FG 3548.

———. *Songs with Guy Carawan.* Folkways. FG 3544.

———. *This little light of mine.* Folkways. FG 3552.

Cleveland, Sara. *Ballads and songs of the Upper Hudson Valley.* Folk-Legacy. FSA 33.

Cotton, Elizabeth. (Libba Cotton, composer of "Freight Train"). *Negro folk songs and tunes.* Folkways. PG 3526. 1958.

Dane, Barbara. *When I was a young girl.* Horizon. WP-1602.

Davis, Blind Gary. *American street songs.* Riverside. RLP-611.

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———. *Have a little faith.* Prestige (Bluesville). PR 1032.

———. *Pure religion.* Prestige (Folklore). PR 14028.

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———. *Vaughan Williams folk song album.* Vanguard. VRS-1055/VSD-2058.

———. *Western wind.* Vanguard. VRS-1031.

———. *Wraggle taggle gypsies.* Vanguard. VRS-1001.

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———. *Jimmy Driftwood and the wilderness road.* RCA Victor. LPM-1994. 1959.

———. *Newly discovered early American folksongs.* RCA Victor. LPM-1635. 1958.

———. *Tall tales in song.* RCA Victor. LPM 2228. 1960.

Dyer-Bennet, Richard. *Songs.* Dyer-Bennet. RD-B 1. 1955.

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———. *Ladino* (Jewish songs). Prestige International. PR 13063.

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Elliott, Jack. *Sings the songs of Woody Guthrie.* Prestige International. PR 13016. 1961.

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Ferguson, Hank. *Behind these walls.* Folk-Legacy. FSA-13.

Franklin, Aretha. *Soul '69.* Atlantic. S-8176.

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———. *San Francisco Bay blues.* Prestige International. PR 14006.

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———. *I come for to sing.* Riverside. RLP 12–806.

———. *Offbeat folk songs.* Riverside. RLP 12–8062.

———. *There's a meetin' here tonight.* Riverside. RLP-830. 1959.

———. *Where I'm bound.* Elektra. EKL-239/EKS-7239.

Gooding, Cynthia. *Turkish and Spanish folksongs.* Elektra. EKL-6.

———. *Turkish, Spanish, and Mexican folksongs.* Elektra. EKL-128.

Greenway, John. *American industrial folksongs.* Riverside. RLP 12–607.

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———. *Greatest hits.* Prestige (Bluesville). PR 1084.

———. *Hootin' the blues.* Prestige (Folklore). PR 14021.

———. *Walkin' this street by myself.* Prestige (Bluesville). PR 1057.

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Hurt, Mississippi John. *Folk songs and blues.* Piedmont. 13157.

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——— **& Peggy Seeger.** *Marching songs of the British Isles and America.* Riverside. RLP 12–637.

McGhee, Brownie. *Traditional blues.* Vol. 1. Folkways. FA 2421.

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——— **& Sonny Terry.** *Blues all around my head.* Prestige (Bluesville). PR 1020.

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———. *Walk barefoot through the heather.* Prestige International. PR 13041.

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———. *Singing family of the Cumberlands.* Riverside. RLP 12–653.

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Seeger, Peggy. *The best of Peggy Seeger.* Prestige International. PR 13005.

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Part II. *Blues and hollers*—"Being Lonesome" songs

AAFS L 50

Part III. *Chisholm trail* — Cowboy songs along the famous old cattle trail

Part IV. *Rock Island Line*—Woodcutters' songs and songs of prisons

AAFS L 51

Part V. *Two sailors* — Sea chanteys and canal-boat ballads

Part VI. *Boll weevil*—Songs about the little bug that challenged King Cotton

AAFS L 52

Part VII. *Spirituals*—Religion through songs of the Southern Negroes

Part VIII. *Railroad songs*—Work songs for rail tamping and track laying

AAFS L 53

Part IX. *Jordan and jubilee*—Songs from Livingston, Alabama

Part X. *Sugerland, Texas*—Convict songs from a Texas prison

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Square dance. 1957.

Western symphony. Hershy Kay, arranger. 1964.

DRAMA, MUSICALS, AND OPERA

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The green pastures. Marc Connelly. 1930.

John Henry. Roark Bradford. 1931.

The land of cotton. Randolph Edmonds. 1941.

Oklahoma! Richard Rodgers and Oscar Hammerstein. 1943.

Porgy and Bess. George Gershwin. 1935.

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Singin' Billy. Charles Faulkner Bryan. 1952.

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SYMPHONIC MUSIC

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The Beers Family and friends in an original folk opera with courting songs and toys (*Tom Cherones*)

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